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Theme Issue
Adding on, Making New

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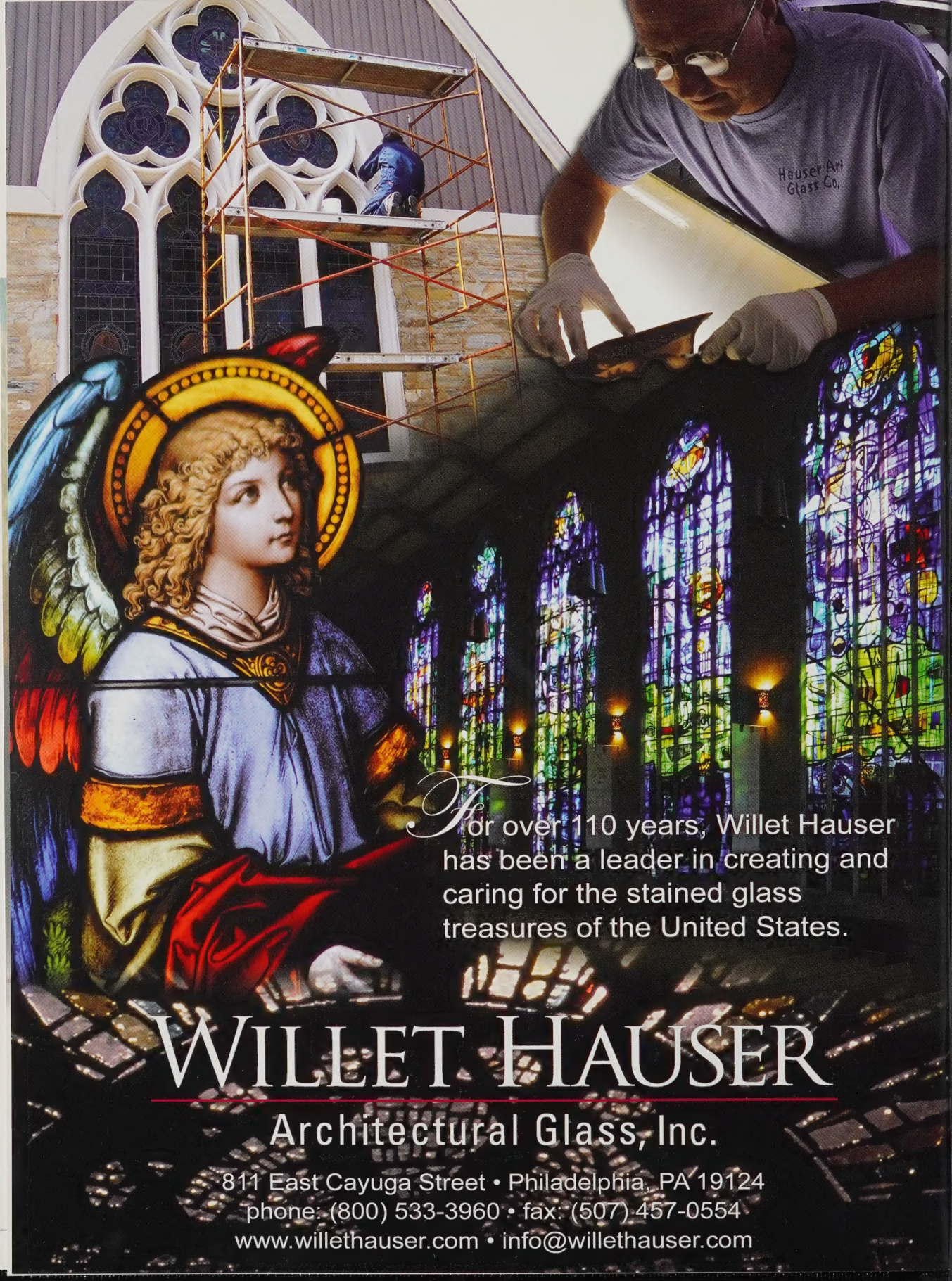

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Photo: Michael Moran/OTTO

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Interior of the new meetinghouse for the Sidwell Friends School in Washington, D.C.
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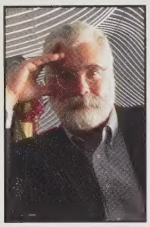

New Stages for Awakening

In July, Gallup released findings that American confidence in organized religion is at its lowest point ever. Just 44 percent of Americans expressed "a great deal, or quite a lot of confidence" in the Church/Organized Religion, down from 48 percent a year ago. In 1972, 66 percent expressed confidence in organized religion. Gallup conducts the survey annually as part of its "Confidence in Institutions" poll, which gauges how Americans feel about 16 institutions. Organized religion is fourth from the top, which is occupied by "the military." What's at the bottom of the list? You guessed it: Congress.

Just days after the release of the Gallup findings, *New York Times* columnist Ross Douthat questioned "Can Liberal Christianity Can Be Saved?" taking aim at the Episcopal Church as the epitome of left-wing Christianity. Douthat sees the Church's 23 percent decline in average Sunday attendance between 2000 and 2010 as proof of "something between a decline and a collapse." He lays the blame on the Episcopal Church's being "...flexible to the point of indifference on dogma, friendly to sexual liberation in almost every form, willing to blend Christianity with other faiths, and eager to downplay theology entirely in favor of secular political causes." Douthat sees the Episcopal Church as the front-runner in an overall decline in liberal Christianity in other mainline religions.

Author Diana Butler Bass, who writes on religion and culture, has another take on the decline. Writing in the *Huffington Post* the day after the *Times* article appeared, Bass posed a much bigger question: "Can Christianity Be Saved?" Both flavors of the Christian faith, liberal and conservative, are in decline (as the Gallup poll indicates); Bass points to defections in the Southern Baptist Convention (one of the most conservative religious organizations in the country) and the Roman Catholic Church (hardly a bastion of liberalism).

Bass detects shoots of new life in Christianity, and she documents them in her book *Christianity After Religion*. An awakening is taking place, Bass argues. "A grass-roots affair to be sure," Bass writes in her *Huffington* article, "sputtering along in local churches, prompted by good pastors doing hard work, and theologians mostly unknown to the larger culture. Some local congregations are growing, having seriously re-engaged practices of theological reflection, hospitality, prayer, worship, doing justice, and Christian formation."

If another Great Awakening is under way, what does this mean for those who design environments for worship? One thing is certain: the art and architecture of Christianity, post-religion, will look very different. Bass writes that this new awakening is being performed in a networked world with a porous border between sacred and profane, where the love of God and neighbor is performed far from traditional settings of worship. "Although churches seem the most natural space to perform spiritual awakening, the disconcerting reality is that many people in Western society see churches more as museums of religion than sacred stages that dramatize the movement of God's spirit." The same is true for synagogues, mosques, temples, and other houses of worship, because this awakening is an interfaith phenomenon.

Bass describes places of performance and encounter as the new stages for awakening. How can we make existing and new places of worship more welcoming, hospitable, and ready for spiritual renewal? Their creation must be a collaborative dance of community.

MICHAEL J. CROSBIE IS THE EDITOR-IN-CHIEF OF *FAITH & FORM* AND CAN BE REACHED BY EMAIL AT MCROSBIE@FAITHANDFORM.COM

Betty Herndon Meyer: 1919 - 2012

Former *Faith & Form* editor Betty Herndon Meyer passed away on August 31 at her home in Auburndale, Massachusetts. She was 93. Betty served as Editor-in-Chief of *Faith & Form* from 1980 until 2001, when she became Editor Emeritus, and wrote a regular column, "Just One More Thing." Her last column was published in the Summer 2011 issue, in which she expressed "... my gratitude to you, dear readers, and just want to let you know that your positive responses over the years have meant a great deal to me. May you grow old and always have a gleam in your eye. I love you all."

Under Meyer's editorial leadership, *Faith & Form* became the leading magazine in the U.S. covering the art and architecture of religious buildings for all faiths, and the voice of the community of architects, artists, liturgical consultants, clergy, and congregations involved in the design and construction of religious environments.

Betty's interest in religious art and architecture began in 1949, when her minister husband, Eugene W. Meyer, and she were asked by the Board of Extension of Congregational Churches to establish a new church in Webster Groves, Missouri. The small but growing congregation wanted to build a traditional New England Congregational church building. Casting about for information on the design of churches, Meyer invited theologian Paul Tillich, who happened to be visiting nearby Eden Theological Seminary, to come to Webster Groves and speak with the building committee, which he did. In Betty's words, "He spoke eloquently about the importance of architecture and its relationship to contemporary religion."

Betty became active in the Interfaith Forum on Religion, Art, and Architecture (IFRAA), using its resources on church design to encourage the building committee to consider other possibilities. Invigorated by non-traditional architecture, the congregation voted to build a Modern church, The Church of the Open Door, in Webster Groves. Betty continued to be active in IFRAA, attending conferences and eventually making presentations, always with an eye to the possibilities of interfaith exchange.

A 1940 graduate of Drury University, Betty had undergraduate and graduate degrees in the fields of philosophy, religion, ethics, and theology. She wrote extensively about religious art and architecture, and held associate professorships at Tufts University's Crane Theological School and at Lasell College for Women.

Betty served as a consultant to the United Church of Christ, as Director of the St. Peter's Lutheran Church Gallery, and as executive director of the Society for the Arts, Religion, and Contemporary Culture (of which she authored a history). She was honored with the IFRAA/AIA Elbert Conover Award in 1996, named an honorary member of the American Institute of Architects in 1999, and in 2000 received a Special Merit Award from Drury University

She will be painfully missed.

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BENDHEIM

Architect and client reflect on making a new worship space on a Quaker school campus.

Old Friends in New Places

By Stephen Kieran, Michael Saxenian, and Jason Smith

Stephen Kieran, FAIA, and Jason Smith, AIA, are architects at KieranTimberlake, an architecture firm based in Philadelphia. Michael Saxenian is the Assistant Head of School and Chief Financial Officer at Sidwell Friends School in Washington, D.C.

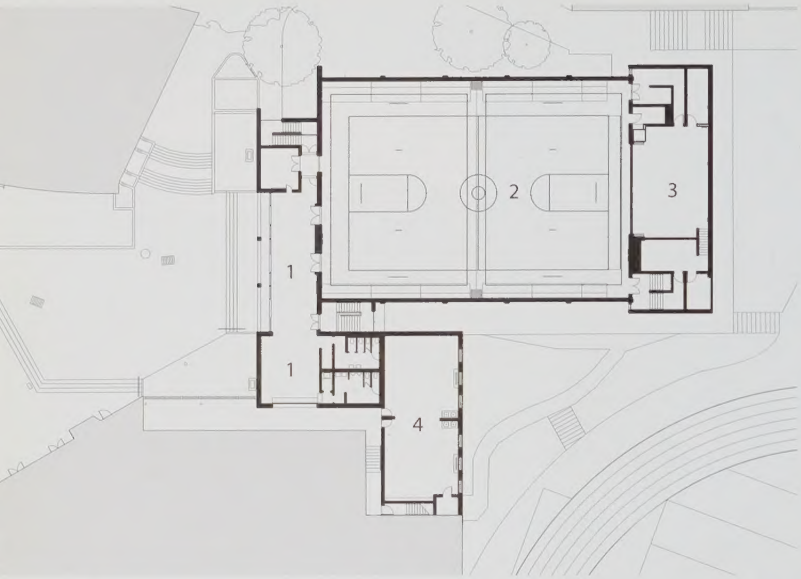
The new meetinghouse exterior expresses its welcoming nature with warm wood over the former building brick box.

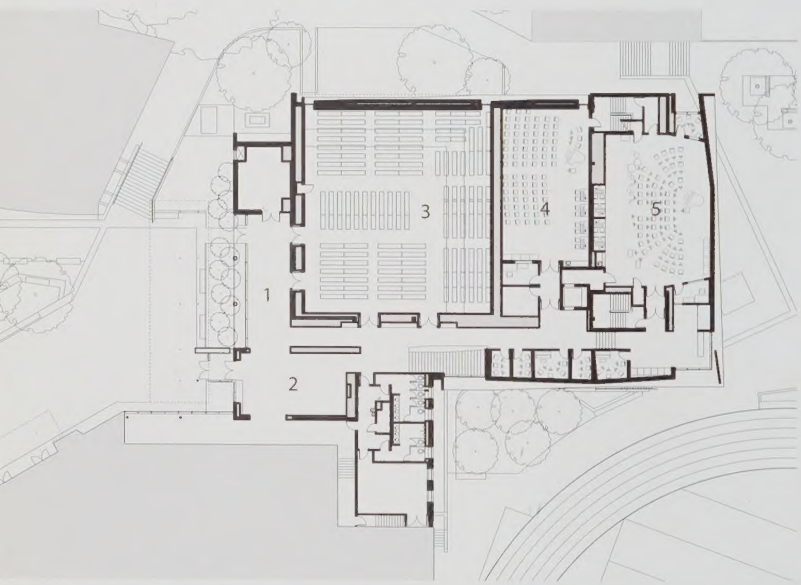
Photo: Michael Moran/OTTO

DWELL FRIENDS SCHOOL, A K-12 QUAKER CHOOL IN WASHINGTON, D.C., recently ansformed a 1950s gymnasium into a con-mplative space for worship, with additional cilities for art and music instruction. Guided y the Quaker tenet of consensus, the planning rocess was both deliberate and inclusive. The epth of that partnership developed over many years, ultimately resulting in a series of ethical choices that melded into the final realization of the meeting house. Quaker meeting is a central part of the community experience at Sidwell Friends. Every student participates in weekly meetings that consist of sitting in silence and allowing messages to emerge. The belief is that each person has a direct connection with God or the divine, and that as messages come forward, they can be shared with the community. Meetings can be uneventful or quite profound as students voice thoughts important to themselves about their own lives or about the world around them. Thus a dedicated meeting house was an essential element of the KieranTimberlake master plan. Of particular importance was its location: at the front of campus, to signify the importance of worship (but where it might have compromised the administration building's national historic register designation) or in the heart of campus, to signify the centrality of the faith. Some wondered whether the school should invest in a new building. However, the ethic of building reuse, which Sidwell Friends has worked to incorporate into all of its planning, is tied to two spiritually important tenets: stewardship and simplicity.

Kenworthy Gymnasium had been used as a makeshift worship space for more than a decade, and offered a unique "front and center" campus location. However, it was acoustically cavernous, noisy from building systems, and architecturally uninspiring; also, 500 folding chairs had to be set up for each meeting. So when a transformation was proposed, there was much skepticism about whether the gym could become a truly sacred space. Some questioned the cost of a comprehensive renovation versus that of a new building on the same site. A variety of cost analyses showed that retaining the old building would indeed be economically advantageous, and ultimately, despite the relatively modest quality of the original building, it became a question of value. Through many iterations, the design advanced far enough that both client and architect became convinced it would work. As one member of the community summarized, "It seems that the right thing to do, in a spirit of stewardship and environmentalism, is to hold onto as much as we can." That sentiment provided a sense of closure on the decision to retain the existing building.

Embracing the constraints of the existing volume allowed the worship space to evolve into a very elemental room. And when considering what form a 21st-century meeting house should take, decisions about space and materials reflected Quaker tradition. While not relying on it for literal representation, the institution became a guiding principle for selecting materials, shaping the space, and





Top: Upper Level Pre-renovation

1. *Lobby*
2. *Gymnasium*
3. *Dance*
4. *Art*

Bottom: Renovated Upper Level

1. *Lobby*
2. *Gallery*
3. *Quaker Meeting Space*
4. *Chorale Music*
5. *Instrumental Music*

The existing plaza has been rejuvenated as a welcoming outdoor space that leads to the new meetinghouse.

introducing light in contemporary ways. A breakthrough was the use of ceiling planes, necessary for acoustics, as a modulator of light and space. Skylights admit soft light down through the planes, which are arranged to "center" the room. The planes overlap the skylights and the windows, focusing the light but hiding its source. Suspended walls add layers of space that also have an acoustical function.

The acoustical consultant used a combination of absorptive and reflective surfaces on the ceiling planes and the upper walls, resulting in a room that performs beautifully, where even the smallest unamplified voices can be easily distinguished. And the decision to include risers, both as a way to provide additional texture to the space and to improve sight lines, reflects an important element of traditional meetinghouse design while serving contemporary needs.

Limiting the palette to just two elemental and simple materials, wood and plaster, was key to the outcome. Wood in old meeting houses is often placed where hands can rub against it for centuries and it still looks great, so lining the lower walls and floor with the same wood was very much in keeping with

uaker tradition. The space's simplicity is ot compromised by the advanced mechani- al and audio-visual systems, well concealed mong the design elements.

The insertion of a large solar array among he skylights that illuminate the meeting pace is a fusion of performance and poetry. unlight is both generating electricity on the oof and is the fundamental substance of the form of the building. This seems to be a particularly important message for youth today: that you can build the art around the light itself and it will generate renewable energy; a spiritual place can thus aspire to a LEED Platinum rating.

Other critical issues were accommodating the art program and knitting the building fully back into the campus. The initial schematic for a modest addition did not meet the school's programmatic requirements, so its size was increased, only to find that it was over budget. Then the team began a very determined process to meet the program need and preserve as much of the original building as possible to rein in cost. That effort yielded a beautiful result that worked for both worship and the art and music program. Considering the

Photo: Michael Moran/OTTO

The former gymnasium is now a spiritual space, with complexly modulated natural light and an intimate setting for Friends' meetings.

context of the building, we designed landscape elements that spiral out into the site both to improve the front of the gymnasium and to engage it with greater campus activity. Reforming the front façade of the gym extends the meeting out into the campus. Many urban meeting houses have a garden that precedes its entrance. The new porch and garden at Sidwell unite the building with the plaza, and create a sense of passage and tranquility going into the meeting, a site-planning idea that emerged from Quaker tradition.

Quakers believe that any place can become sacred by virtue of the worship that is going on in it. However, there is also a sense that the simple quality of a space facilitates worship in a very positive way. Such a place of worship at the heart of the Sidwell Friends campus sends an important message about the centrality of Quaker values to the educational approach of the school.

Photo: Michael Moran/OTTO

The space appears contained by floating planes, behind which light emerges.

GOD'S GARAGE SALE

The evolving marketplace for religious antiques

By Annie Dixon

HE MARKET FOR USED RELIGIOUS FURNISHINGS AND APPOINTMENTS IS ecent and predominantly Roman Catholic phenomenon, created in e last few decades by the renovations following Vatican II and the clo-re and consolidation of parishes. During this period, there has been minishing demand for ecclesiastical artists, and they have sought new tlets, leaving fewer religious building decorating companies and tra-ional craftspeople to create new works. Subsequently, many who were sed in austere worship spaces now long for ornate places of beauty, ed with traditional objects of devotion and inspiration. These devel-ments have converged to create the marketplace for vintage religious ods, an unregulated bazaar of treasures and trinkets staffed by true lievers and casual opportunists, knowledgeable antique dealers and ateur kitsch collectors, skilled restorers and savvy salvage merchants. ey house their inventory in industrial warehouses and remote barns, nky storefronts and flashy online showcases, appealing to potential yers with high hopes and low budgets who attempt to decode a pric-g structure loosely based on material, design, age, condition, and a ld guess as to what the market will bear.

nie Dixon is project manager at Dixon Studio of Virginia, which restores ique church furnishings, statuary, and stained glass, and provides the design and rication of new works of liturgical art. She is an editorial advisor to Faith & Form.

Bright Colors, Big Warehousi

Many pastors, parishioners, architects, and liturgical consultants are intrigued by the concept of reclaimed furnishings, and assume they will get better value than by purchasing new items. While this is certainly possible, careful research and prudent planning can increase opportunities and minimize mistakes.

Initial perusals of Web sites and first visits to vintage goods firms can be overwhelming; here is the ultimate exotic emporium, a divine display of discount devotional items, God's garage sale! Items available range from the practical to the mysterious: pews and candlestands by the dozen – or by the gross – are stacked high in warehouses; saints in assorted sizes are clustered in the inanimate purgatory of storerooms; shelves full of gold and silver vessels tilting this way and that hide their original luster under years of dings, dents, and dust; mosaic and stained glass panels languish in dark spaces, unable to glow, shine, sparkle, reflect, or otherwise let their light so shine before men. A sudden and overwhelming Christian duty to rescue and restore these precious pieces takes hold in the novice shopper. Besides: the prices are amazing! Or, are they?

Most clergy and parishioners charged with making major purchases for their worship facility actually have little or no point of reference regarding suppliers or pricing. Before embarking on the

All Photos: Dixon Studio

A pair of French statue brackets being restored.

What's in a name? This unassuming chalice brought in for restoration turned out to be a Tiffany, verified by maker's marks to have been made between 1854 and 1860.

In addition to the usual patching and painting, the restoration of the statue of Martin de Porres included a promotion from 'Blessed' to 'Saint' as he was canonized long after the statue was originally cast.

search for vintage items, the purchaser should be acquainted with the comparable market for current catalog and custom-made items; familiarity with the availability of certain materials, styles, finishes, and skilled craftsmanship, as well as with cost and lead time will provide a baseline for determining the aesthetic and monetary value of vintage items.

The initial search for dealers and inventory can be accomplished online, using combinations of key words such as (for Catholic uses): vintage/salvage/antique/used church/religious/catholic/ecclesiastical, stations/statuary/altar/chalice, and so on.

Information on the availability or scarcity of certain items and on the range of condition and pricing can be gleaned within these results by comparing specific terms among a number of sites. At the same time, the businesses can be placed within one of four categories: religious goods suppliers with some vintage offerings; antique and architectural salvage dealers with some religious items; artisan studios and restoration services that maintain some inventory or provide a search service for specific items; a few large firms focused solely on vintage religious goods. Each business model has its strengths, weaknesses, motivations, and biases, which can limit or expand the product line and the services they offer, depending on the buyer's perspective.

A Short History and Current Trends

In the U.S., the field began to find its focus in the 1990s with practitioners coming from related disciplines; inventory here tends to concentrate on early-20th-century plaster statuary, marble altars, midcentury metalware, and solid wood pews. In Europe, the move to modernize and secularize came about a bit earlier, with firms identifying the religious market as far back as the 1970s, and specializing in marble, wood, and polychrome statuary spanning a few centuries. Architectural salvage companies in the British Isles started to focus on ecclesiastical elements at the same time, initially providing Anglican woodwork to commercial buyers who repurposed tracery, communion rails, and wainscoting for the interior elements of pubs, restaurants, and hotel lobbies; they have since found some success in preserving and exporting such items to American religious-building clientele.

Recent economic conditions have driven prices down in many sectors, and this niche market is no exception. Concurrently, the increasing supply of inventory and the number of dealers have brought competition and caution to this uncommon commerce which for years traded on the allure of the unique and meaningful to support arbitrary pricing and impulse shopping. And many dioceses have become better stewards of redundant appointments, either handling the inventory and warehouse work internally, or contracting a religious supply or design firm to do so, resulting in better recordkeeping, stricter guidelines on usage, and more reasonable and more consistent prices than those previously set by commercial dealers.

Sellers should be realistic about perceived value, as most buyers expect bargains and even true treasures are being offered for sale to a charity. Willingness to consider all offers and to break up pairs or sets will invite more interest and produce quicker sales. Statues, metalware, and other individual pieces are the easiest to place; full sets and items that require specialized repair or custom installation are a tougher sell. The total cost of a piece only starts with the purchase price; moving, storage, restoration, insurance, and installation costs will be deducted from the end value by a savvy buyer.

If possible, shopping should be done in person; if not, close-up photos om various angles should be requested. Although second-hand dealers nnot warranty craftsmanship or long-term durability, reputable ones ll offer guarantees that composition and condition are as described. stute shoppers will familiarize themselves with materials and styles, d will be able to tell the difference between a period piece and a repro-ction. They will recognize good design and craft and the lack thereof, matter the age of the item. And they will remember that beauty does t necessarily equal practicality: many of the closing religious struc-es were built by communities of recent immigrants, resulting in a eat availability of obscure ethnic saint statues and stations with writing foreign languages; incomplete sets of Stations of the Cross – in any nguage – may be beautiful but are not useful.

Buyers should concentrate on certain categories. Statues and cruci-es are often well preserved and easily relocated; cosmetic flaws can patched and old-fashioned finishes covered with a tasteful mono-ne to preserve fine figure work, suitable for modern settings. Gold d sterling chalices and ciboria are valuable in the metals market but re precious on a spiritual level; they can be replated and restored at a rgain price, keeping these sacred objects in the service of the church. bernacles are easily disassembled, their metalwork revived and their eriors relined, just as single furnishings, a pedestal or a presider's air, can be cleaned and refinished to preserve good quality materials d carving. These examples are easily transported and reinstalled.

It may be tempting to consider more extensive projects, but cau-n and creativity should guide purchases "with potential." Often, the st to remove, repair, refinish, and relocate large sets, heavy objects, or site-specific items will outweigh their final value. Dismantling pews weakens their structure and shortens their sustainable lifespan; install-ing new pews in the sanctuary for constant use and a few vintage ones in the narthex for Christmas and Easter overflow may offer an antique touch without the need for ongoing repairs. Heavy marble objects such as a high altar or a baldacchino require extensive labor and equipment to relocate; alternatively, dedicated or decorative parts, such as a mensa, a carved panel, or other architectural detail, may be worth moving and could be incorporated into newly crafted sanctuary furnishings. Many stained glass windows were designed with exquisite scenes sur-rounded by bric-a-brac backgrounds and borders; rather than repair and re-lead full windows and refit openings, the figurative vignettes can be removed, restored, and hung in frames in front of existing clear windows. These projects make good use of the best aspects of an article without wasting time or money to preserve its ordinary elements.

The Future of the Past

The emergence of the religious antique market coincided with a ready supply of used furnishings and appointments, but as the vol-ume and quality of inventory inevitably tapers off, prices will increase and buyers will search for alternatives. The size of the demand and whether it will be met with factory reproductions, a renewed support for ecclesiastical artisans, or in the case of Catholicism a Vatican II redux, will again be determined by a mix of demographics and eco-nomics within religious institutions. In the meantime, let us hope the clergy and congregations of today will be good stewards of the true treasures reclaimed from yesterday.

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GOTHIC REVIVAL

By James Hundt

The shape of the new church suggests the influence of agricultural buildings in this part of Upstate New York.

THE YEAR WAS 1999. Our firm had been asked to design a new Catholic church in Guilderland, a suburban town of Upstate New York. The pastor of Christ the King Church was a major catalyst for the new building and was determined that it not be yet another example of what he called "living rooms for worship." About half-way through the design process, his father died. The funeral was held in a beautiful old church where the son had been raised in the faith. He began his eulogy of his father by talking about this building. In a most poetic fashion, he recalled his first memories of it: the ornate pew ends that seemed like castle walls to a small boy; the magnificent stained glass windows that told so many stories of the saints; the beautiful sound of the pipe organ echoing through the space. These memories were his first religious experiences. Year after year he would attend this church, and as he grew older, there was always more to appreciate—the craftsmanship, the paintings, the beauty of sunlight colored by the stained glass and, eventually, the beautiful mystery of the liturgy itself. It became for him a unique and special place, unlike any other he would come into contact with on a weekly basis.

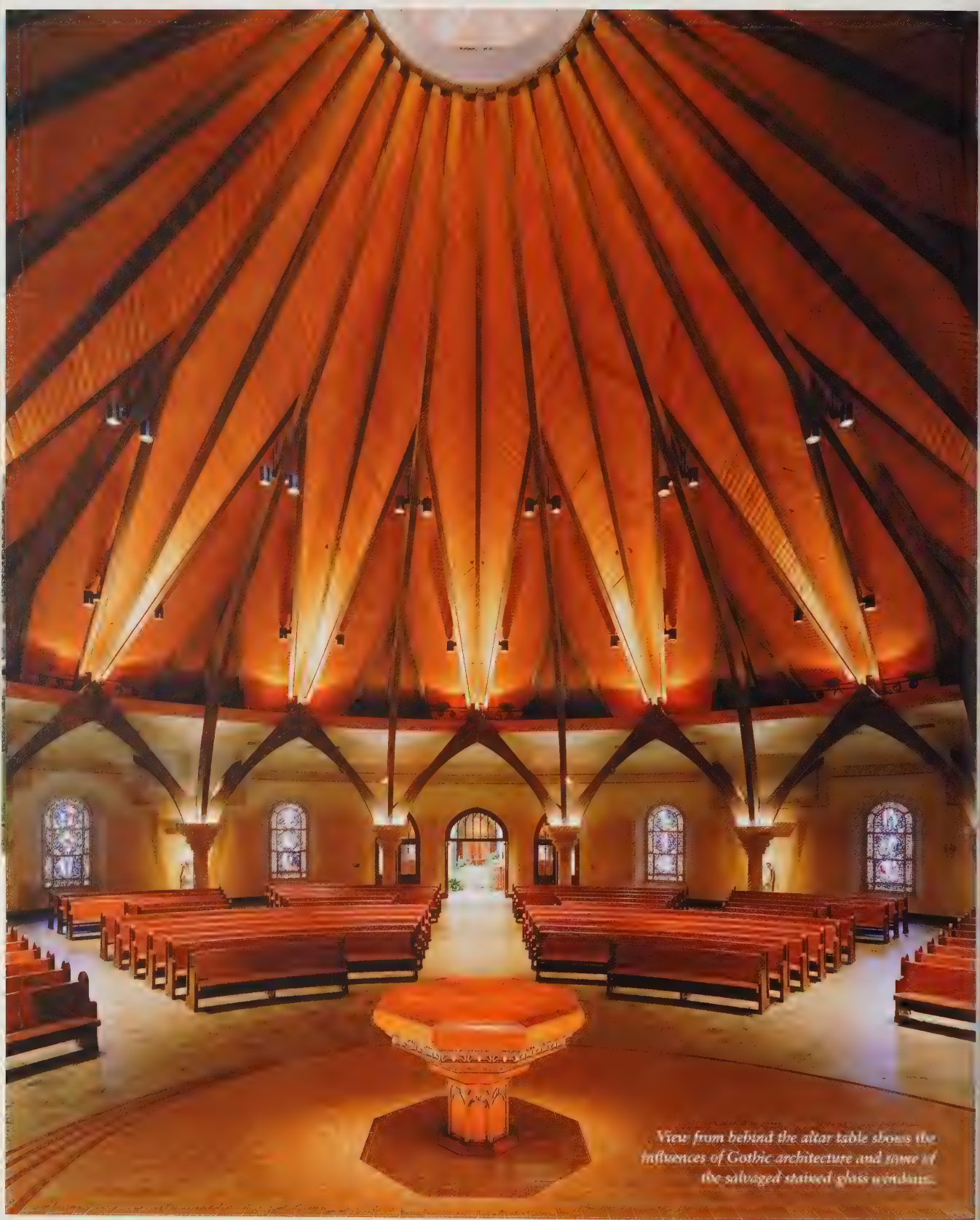
From these words, we began to understand the pastor's vision for the new church. It was to be a very special sacred space where both

The author is a principal with Foresight Architects, a firm in Schenectady, New York, specializing in religious architecture. He has served as president of the Association of Consultants for Liturgical Space and vice chair of the Interfaith Forum on Religion, Art & Architecture (IFRAA).

iew toward the altar, around which seating fans out through the 16-sided church.

hildren and adults could feel God's pres-ıce from the moment they walked into the uilding. He spoke about his desire to create a orship space that would be capable of creat-ıg long-lasting memories for the children of is parish, at the same time acknowledging ıe importance of the architectural heritage f the Catholic Church for the older members f the parish. For his part of this creation, he et about securing worthwhile artifacts from closed churches in the diocese, including eleven beautiful Chartres-style stained-glass windows. He wanted a space that would bring mystery back to the liturgy, yet still serve successfully as a place for contemporary worship. He asked us to question every part of "traditional" church architecture to see how it served the worship experience and to re-interpret its elements in a manner appropriate for a contemporary congregation.

The incorporation of the artifacts became a driving force in the design, second only to liturgical requirements. It was important that the artifacts look as if they were an inherent part of the building design, not decorative elements that were added later. The salvaged stained-glass windows presented the greatest challenge. They were a bit too small for the scale of the 600-seat building and there were only 11 of them. The solution came in



View from behind the altar table shows the influences of Gothic architecture and some of the salvaged stained glass windows.

A labyrinth is incorporated into the narthex floor in subtle materials.

The baptismal font is partly constructed of recycled materials from a balcony.

he form of a 16-sided building, where the windows were placed at the 1 corners of the building that did not have door openings or were not utside the view of the worship space. Framed by large columns and ointed arches, each window became a focal point, rather than merely n opening in the wall.

While the windows had come from a small, Romanesque church, he pastor had also gathered many materials from a very large Gothic hurch. The windows drove the plan of the building but the form of he building was directed toward the Gothic to provide an appropriate etting for all the other historic artifacts, such as entry doors, colmns, arches, and confessional boxes. The feel of a vaulted, Gothic eiling was achieved through the use of a radial pattern of glulam rches with steeply angled purlins. Some portions of the wood deck emained exposed while other portions were covered with cedar oards installed at angles to increase the multidimensional effect of he ceiling. In the baptistery, columns and arches salvaged from an d balcony were transformed into a baldacchino over the baptismal ont. The ornate woodwork from the confessional boxes defined the ntry to the reservation chapel, and added architectural interest to the ew reredos. Marble carvings and statues from an old high altar found ew homes in the baptistery and in the worship space. The old Gothic ulpit was transformed into four separate pieces of liturgical furniure—an altar, a pulpit, a tabernacle setting, and a reception table in he gathering space.

It has been over a decade since the dedication of this church. The astor has changed, but most of the parishioners have remained. Iany new parishioners have joined the parish, often drawn by the eauty of the church itself. We went back to talk with parishioners o see if what the pastor had set out to accomplish had indeed been ccomplished. Following are some of the interesting things we learned om our conversations:

Rather than copying an older style of architecture, the new buildg incorporated the good from the past (beautiful windows, carving, nd artwork) without the bad (dark, drafty, sometimes scary buildings ith columns that obstruct views), essentially resulting in a church that is "everything you would want a church to be."

The incorporation of the historical artifacts goes a long way toward creating a space that is "warm, welcoming, comfortable, and comforting," to use the words of the parishioners. The space "inspires reverence" and creates a "sense of the sacred." Some younger members of the parish have admitted to being able to more easily feel God's presence emanating from the sense of awe the space engenders.

Parishioners who had some kind of connection with the churches that provided the artifacts expressed gratitude for the preservation of these important elements of their past and for continuing the values of their parents and grandparents. They see it as a way of passing on their faith.

Within a few years of the dedication of the church, some parishioners put together a beautiful booklet detailing every aspect of the new building, its history, and its meaning. The booklet has turned out to be a very important tool for helping parishioners—both new and old—gain a better understanding of the building. Also, people have learned more about the building over time and have grown to appreciate it more. Both the sixth-grade classes and candidates for the Rite of Christian Initiation are given a detailed tour of the church, learning how they are part of something much bigger than their own parish. Seventh graders go on a scavenger hunt, looking for all the little details so they will gain a deeper knowledge of the place where they worship. Parishioners of all ages have discovered that when peo ple learn about the historical elements in the building, they become more interested in and connected to both the building and the com munity. Even after more than a decade, parishioners are excited to show people the church and tell them the stories behind the artwork and the artifacts. Like the building itself, these stories inspire imagination. Liturgists know that a spirit of imagination can enhance the liturgical experience.

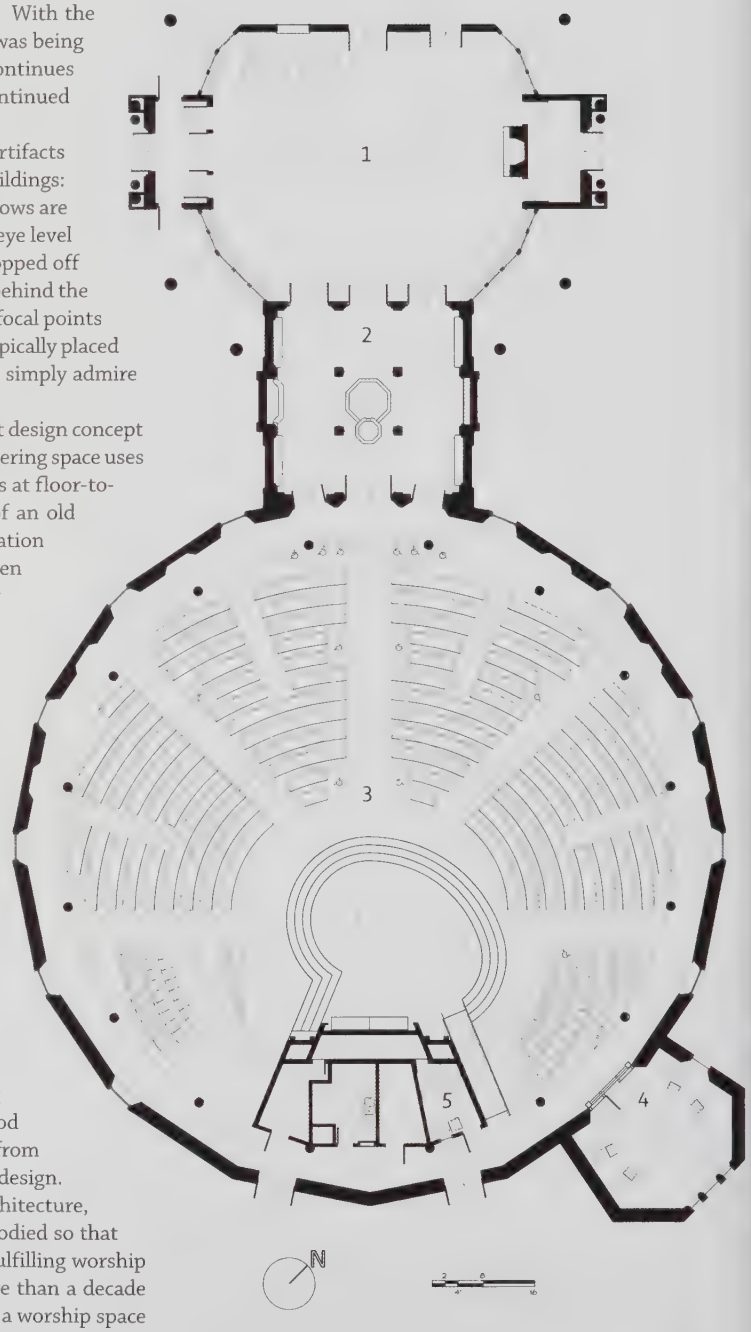
On the theological side, some see the reuse of artifacts from closed churches as part of the resurrection story—death and rebirth to new life. One parishioner who was very opposed to the construction of the new church had this to say after it was completed: "The incorporation

of historic artifacts has probably had the biggest impact on my feelings about all of this. When churches were being closed and torn down, I had a terrible problem with building such a large, new church. With the incorporation of the older stuff, it (to me) felt like the old was being continued in the new... it was exceptionally powerful, and continues to be. I feel like those older churches were not lost, but continued on—just in Guilderland!"

One thing is very different in the reuse of these historic artifacts from the way they were originally incorporated into their buildings: they are much more accessible. All of the stained glass windows are located close to the floor so that the scenes depicted are at eye level for both children and adults. Full-scale statues that once topped off a high marble reredos are now placed directly on the floor, behind the pews, where they become part of the assembly rather than focal points competing with the liturgical action. Ornate woodwork is typically placed where people can touch it and interact with it, rather than simply admire it from afar.

Using artifacts in all the new spaces was also an important design concept to create harmony and unity throughout the space. The gathering space uses old communion railings to create the code-required barriers at floor-to-ceiling glass walls. A central table made from a portion of an old pulpit provides a focal point in the room and a further indication of what lies beyond. The baptistery is a unique space between the gathering space and the worship space. Just under 1,000 square feet, it features a setting for the baptismal font created from parts of an old balcony. The walls of the room are sympathetic with these older elements while still being clearly modern materials (ground-face concrete blocks). Marble panels from an old altar set into the walls tell the story of Christ's life and death. Bluestone benches encourage meditation on the artwork during quiet times, creating an intimate space for both private meditation and for greeting the family and the casket at funeral liturgies. As people move through the building, each space becomes architecturally richer and more detailed.

Despite the prolific use of historic artifacts from older churches, the Church of Christ the King is not meant to be a throwback to old forms of architecture. By re-interpreting elements of "traditional" church architecture into a contemporary building, we created a unique blend of the "old world" and the "new world." The building makes no attempt to mimic the style of any particular period of architecture, but rather is based on principles ranging from those of the early Christian churches to elements of Gothic design. By studying the philosophies behind earlier forms of architecture, we feel we were able to recreate the spirit which they embodied so that parishioners and visitors will have a more complete and fulfilling worship experience. Based on feedback from the parishioners more than a decade later, it appears that we succeeded in our goal of designing a worship space that would be a very special sacred space, where both children and adults could feel God's presence from the moment they walked into the building. According to these same parishioners, the incorporation of the historic artifacts played a key role in achieving that goal.



1. GATHERING SPACE
2. BAPTISTRY
3. WORSHIP SPACE
4. RESERVATION CHAPEL
5. RECONCILIATION CHAPEL

MOVING PICTURES

By Joseph K. Beyer

Think of a pipe organ, but for your eyes. No other visual medium dominates a space like stained glass. No other medium is more strongly associated with Christianity; but despite being set stone, it has never enjoyed the safety of permanence. If not a reformation, a simple change of fashion has been enough to banish it to forgotten storage. This peril of impermanence was never truer than today when a "perfect storm" of converging influences threatens many of America's best religious stained-glass windows.

Demographic migrations, interfaith political struggles, and the assimilation of diverse ethnic communities have made redundant hundreds of vacant church buildings. The presbyteries, synods, and dioceses responsible for these properties are compelled to preserve works of art entrusted to their care. Though they must sell the buildings, they won't leave behind stained-glass windows because the images they contain represent more than mere illustrations. What can inspire to prayer can also be mocked by abuse. The more sacred they believe the spaces to be, the more determined they are to maintain control of their contents.

The final wave in this storm is a delayed Postmodern reaction that has swept America's religious architecture. Ten years ago a typical new church project would present the stained-glass designer with curtain walls of glass that really didn't want stained glass in the first place. Today the post-Vatican II theatre-in-the-round floor plan has been replaced by basilica-styled ideal, replete with rows of symmetrical aisle windows.

This revival is no doubt in reaction to a host of downward departures including (but not limited to) the purge of mystery from the liturgy, the cheapness of the acme churches constructed during the post-war years, and a general dumbing down of music and art. The current taste for Latin and icons is remarkably similar to the Oxford Movement of the 19th century when reformists ushered in a period of revivalist art and architecture that shapes our perception of faith architecture to this day. When Americans look down Main Street they see buildings that, whether Gothic or Romanesque, are certainly an answer to the question, "What should an American Church look like?"

When Americans think of stained glass they likely conjure memories of splendid windows from this same period (1890 through 1940), windows that have never lost favor with the public.

So our "perfect storm" presents us with orphaned collections of stained glass and the obligation to preserve our cultural heritage, at precisely the time when new suburban and sunbelt faith communities are desiring about, searching for architectural relics to lend their new construction authenticity.

You might suppose that a stained-glass designer would feel disenfranchised by this process, but not so. To know these German, American, and English windows intimately is to understand that simply leaving them to crumble along with their settings is not an option. Historic stained glass deserves to be valued in its own right, not merely in a supporting role. All concerned would prefer that they remain in their original settings, but it is a fact that a church can exist only where there is a congregation. When a community dies, at least the vital organs can be donated.

When an old church is sold with the stained glass in place, the staggering cost of maintaining the glass will still be secondary to the cost of arresting the steady crumbling of the church's structure. The number of vacant churches guarantees that many will be converted to secular purposes wherein religious imagery is impossible. Assigning their fate to commercial interests will result in the collections' being fragmented and ultimately lost.

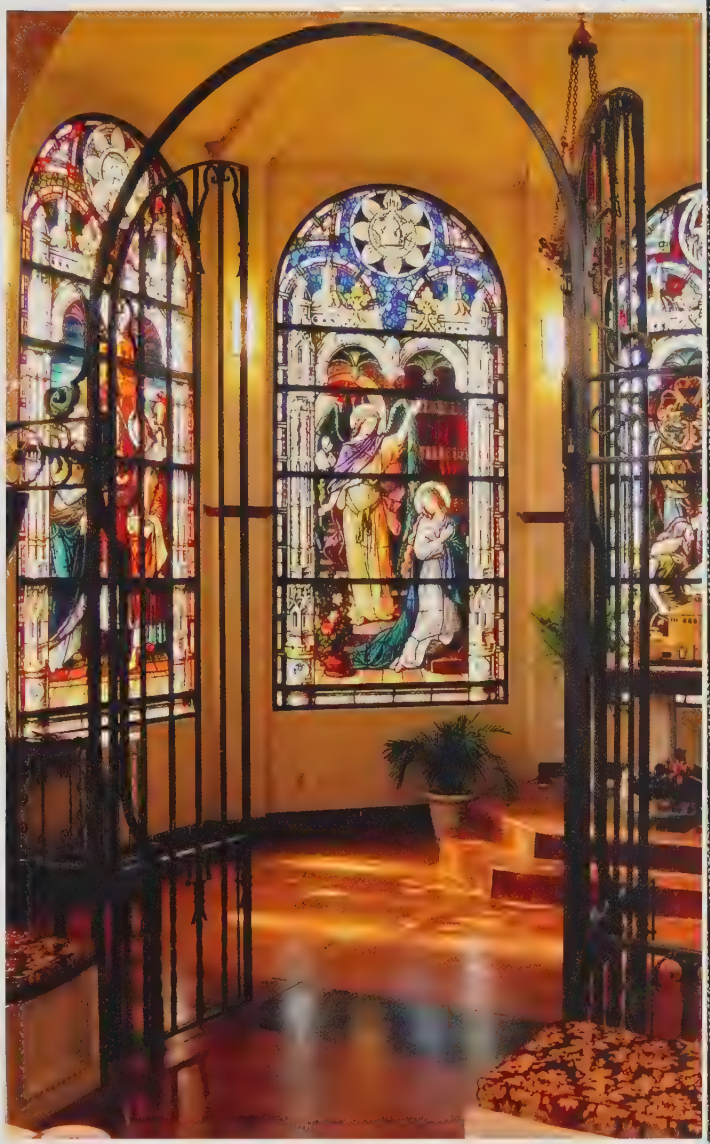


Photo: Steven J. Schloeder

Stained glass relocated from Our Lady of Mercy, Philadelphia, to St. Therese Church, Collinsville, Oklahoma, designed by architect Steven J. Schloeder.

Does the Church have a First Amendment right to remove and retain such works of art? I am monitoring several suits pitting diocese against historical commission to determine if the stained glass is part of the fabric of the building or is a movable adornment.

While opposing interests in hearings up and down the East Coast wrestle over who owns history, the recipients of the windows in the South and the Southwest are thrilled and feel blessed to have acquired such authentic artifacts. Now, when pastors tell me what they are looking for, they cite the work of specific Bavarian Studios.

Joseph K. Beyer is president and lead designer for the Beyer Studio and director of the Sacred Window Rescue Project, based in Philadelphia.

Photo: Ken Gaffney

Stained-glass window dating from 1914 by the F. X. Zettler Studio, Munich, in its original setting in Our Lady of Victory Catholic Church, Philadelphia, before being moved to Pensacola.

While everyone loves stained glass, virtu-
ally no one has any idea how it is made, le
alone how it can be restored. A large part o
managing the relocation is the education pro-
cess for all parties involved by someone wh
understands the needs of the windows an
can advocate on their behalf. We have learne
from experience that we must stay engage
through all phases of the design and engineer-
ing to avoid costly disasters, wrought mostl
by ignorance of this medium.

Contemporary window framing system
favor Romanesque formats simply becaus
the machinery exists to bend radii, but Gothi
tracery cannot be reproduced in extrude
aluminum. When the window frame is mor
than just a frame and is literally married to th
stained glass, the window can never be quit
as successful after a divorce. The need to com-
pensate for the absence of the Gothic lance
window frame results in a more costly and visu-
ally less rewarding transition. Unfortunately
the tracery sections are often a casualty whe
Gothic lancet windows are relocated.

Sometimes a church will find a collectio
that matches all their desires for size, subjec
matter, and quantity, but where the window
have round tops while their design is base
on a peaked format. It is sometimes possibl
to alter the format of windows to satisfy th
desires of both architect and client while no
compromising the integrity of the work. Th
best way to avoid issues of incompatibilit
is to begin searching early to find the righ
windows for the project. Even with comple
adaptations, incorporation into a project i
always preferable to the inevitable destructio
that results from neglect.

Should the lead matrix that supports th
glass of a century-old window be replaced
While some would encourage the preserva-
tion of the original leading, I do not. Church
are not museums and it is a mistake to burde
them with a ticking bomb of costly restoration

I liken the process of incorporating ol
windows into new construction to the tai
wagging the dog because every step is i
reverse. Instead of designing a wall, piercin
it, and then filling the window, we begin wit
what will ultimately fill the hole. We recor
the dimensions of each section, down to th

ery edge of the glass. These are recorded
n AutoCAD files describing the openings
equired to hold the individual sections of
ained glass. Armed with these dimensions,
he frame fabricator can engineer the frames
o hold the existing stained glass. Next, the
all elevations can be drawn, complete with
ough openings to accommodate the frames.
is easy to see why we encourage any con
regation considering the inclusion of historic
indows to begin their search for windows as
rly as possible. It is also essential that they
nare their intention to do so with any archi
ecture firm they are considering. The success
the marriage of new design and old decora
ve art will depend entirely to the enthusiasm
the architect for the scheme. Where the
indows are embraced and allowed to drive
e project, the wedding will be a success.

Thus far I have described this adoption/
scue effort as a win-win situation. What,
owever, is the impact of introducing these
d windows into a contemporary worship
pace? Beauty is always welcome, but for
ost projects the challenge is to make the
indows feel at home in the absence of a sup
orting cast of ornament.

Does the presence of these artifacts serve a
ntemporary faith community in the same
anner as their presence spoke to our ances
rs? To be sure, the melding of daylight and
lored glass will forever evoke a sense of the
cred in the Western psyche, but what about
e narrative scenes? Can they inspire a digital
dience? Do we smile at their sentimental
in exchange for worshiping amidst that
lorful glow? Would we engage with a new
m that featured visual effects on a par with a
ovie of the 1920s?

Churches are grounding their new con
ruction on the incorporation of these
ndows because they represent the quality
d permanence their congregations perceive
be lacking in so much of their own expe
nce and environment. As the pendulum of
story and taste continues to swing, this is
t another fascinating step in the evolution
American influence on the sacred envi
nment. As a culture, we are old enough to
preciate our own history but still young
ough to wonder at the possibilities.

Stained-glass window shown in St. Paul's Pensacola, Florida, in new church setting with canopy modified from Roman arch to Gothic peak. Restoration and adaptive relocation performed by the Beyer Studio, Philadelphia; architect: Bullock Tice Associates, Inc.

Grecian Formula

By Craig Saunders, AIA

The original church in its small-town context, as it faces east toward Main Street, with the addition in the background.

South Glastonbury Congregational Church was constructed in 1836 in the Greek Revival style to serve the eveloping farming and manufacturing ommunity in the late-18th and early-19th enturies. Originally facing south on High treet, the church was relocated in 1965 to its urrent and much more prominent site facing ast on Main Street at the corner of High Street South Glastonbury, Connecticut.

By 2006 the popular church was experienc- g growing pains and, according to its current astor Dick Allen, justice was the driving force ehind expansion plans. "The many levels and airways restricted access to various parts of ie building," he proclaimed. "People in wheel- hairs had to leave the building, go down a mp, around the other side of the building, o another ramp in order to reach a restroom."

raig Saunders practiced 35 years at DuBose ssociates (23 as CEO) before the firm merged with cton in 2011. A graduate of the Rhode Island School Design, he focuses on the way buildings relate to ch other to form campuses, neighborhoods, and mmunity environments.

Although the main sanctuary was accessible via a ramp from the parking lot at the rear of the structure, there was no accessibility to toilets or to the multilevel attached parish hall, the grade level entrance of which was at an intermediate level in the building, leaving the functional levels of the hall inaccessible.

Early in 2007 a building committee began to explore the possibilities of enlarging and/or replacing the church's existing social and instructional space. Obviously high on the committee's priority list was accessibility, but another major priority was scale. The congregation required that the elegant 1836 sanctuary building remain the dominant centerpiece of the campus composition, despite the program requirements driving a new building footprint of nearly three times its size. As the architect, it was always my vision to respect the scale and presence inherent in the original Greek Revival sanctuary. In order for the congregation to continue to be a "good neighbor," our composition strives to be respectful in scale, size, materials, and "feel" to the delicate historic fabric of the surrounding Village of South Glastonbury. The design team felt strongly that the best way to complement the existing sanctuary was to use similar forms and materials to play off of its extreme simplicity and its extraordinary quality of light.

The existing parish house was demolished because of its multilevel inaccessibility, and our design team (with Marco Tommasini as project manager and CFM Construction as contractor) made way for a new 16,500-square-foot, two-level building. We divided the building into three two-story blocks with pitched roofs and pedimented ends, the slightly larger center block aligned with the center line of the sanctuary via a connector. We felt that slightly smaller flanking blocks presenting a three-bay column and pilastered composition, similar to but smaller than that of the main sanctuary, was the most complementary solution. By having the pedimented flanking blocks end in shed roofs pitching west and slightly behind the center block, the apparent mass of the elevation is greatly reduced.

The south elevation facing High Street is articulated by a projecting bay emphasizing the

The new addition connects to the original church via a thin link, with entry wings on either side.

Entry to the addition on the north side.

Fenestration and materials on the new building are carefully calibrated to the original church.

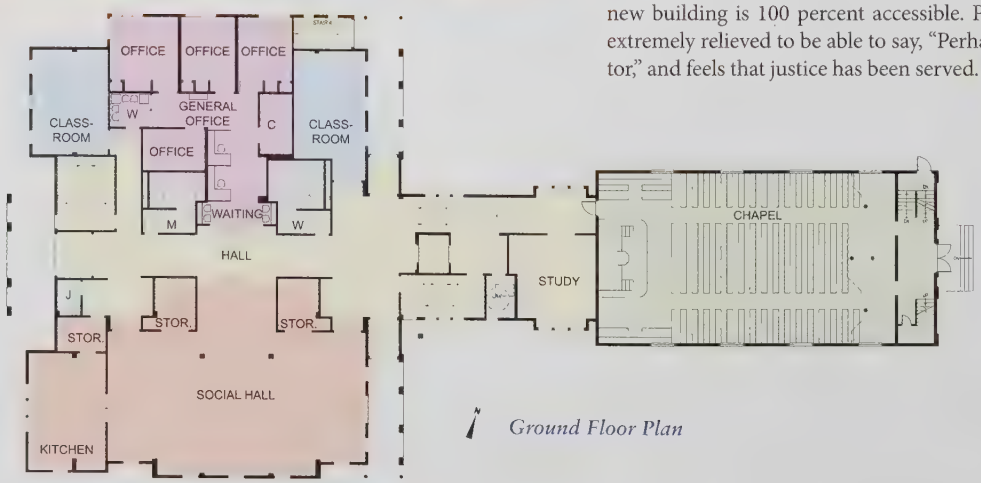
Photos: Woodruff Brown Photographers

two-story social hall at the center of the composition. The 38-foot-wide center bay is about the normal width and height for a standard five-bay 18th-century house (very common in Glastonbury). The flanking bays are narrower, one with a portico, the other with an integrated shed, creating the impression of a row of houses or a standard colonial with two ells. This allowed a nearly 90-foot-wide elevation to blend seamlessly with the scale and feel of High Street. New members of the congregation are amazed because the new building appears to have always been there.

The result is an almost residentially scaled complex of forms designed to emulate a village of dependencies clustered at the rear of the sanctuary, rather than the large single building that it actually is. The new building consists of a large social and multipurpose space with a commercial-grade kitchen, staff offices, and two classrooms on the first floor. On the second floor, there are seven classrooms and a fellowship room, which borrows natural light and views from the upper level of the adjacent two-story social hall. "Everyone who enters the new building is instantly impressed with the social hall," said Pastor Allen, "and its natural light, its spaciousness, its warmth."

The existing connector was redesigned to house a private gathering area with an accessible toilet room adjacent to the main sanctuary; a new elevator where none had previously existed was placed at the juncture between the existing connector with the main level matching that of the sanctuary.

The congregation shared our passion for simple, elegant lines and for the superb quality of light in the original sanctuary, and now the new building is 100 percent accessible. Pastor Allen admits that he is extremely relieved to be able to say, "Perhaps you'd like to use the elevator," and feels that justice has been served.



Ground Floor Plan

Beloved Expansion

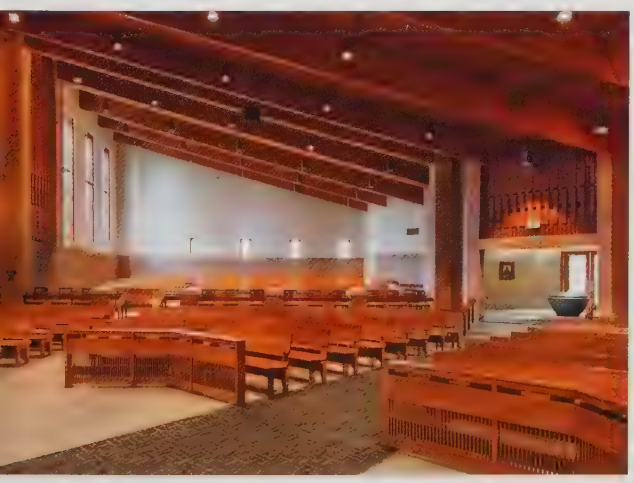
y Steve Graudin, Margie Longshore, and Judy Dixon

HE CONGREGATION OF ST. JOHN THE BELOVED, a Catholic parish in ummerville, South Carolina, had seen tremendous growth and was uickly outgrowing its facilities. Immediate needs included more seat-g in the nave, a narthex, and additional support spaces in the Modern nctuary of 1960. The existing building had a distinct architectural character that the church's leadership wanted to maintain and honor; the addition had to embrace and improve the old.

The architectural design solution is a direct response that springs from the original 1960s massing and uses matching exterior materials of copper and masonry, along with interior masonry and wood millwork

eve Graudin, a principal with STUBBS MULDROW HERIN architects, inc. (SMHa) in Mount Pleasant, South Carolina, has been practicing architecture in the state ice 1983 and at SMHa for 19 years. Margie Longshore, AIA, LEED AP BD+C has been practicing architecture for six years and at SMHa for 12. Judy Dixon, AIA, EED AP BD+C has been with SMHa since 1994 and registered since 1997.

e new addition creates a welcoming courtyard, leading visitors to the new steeple entry to the narthex.



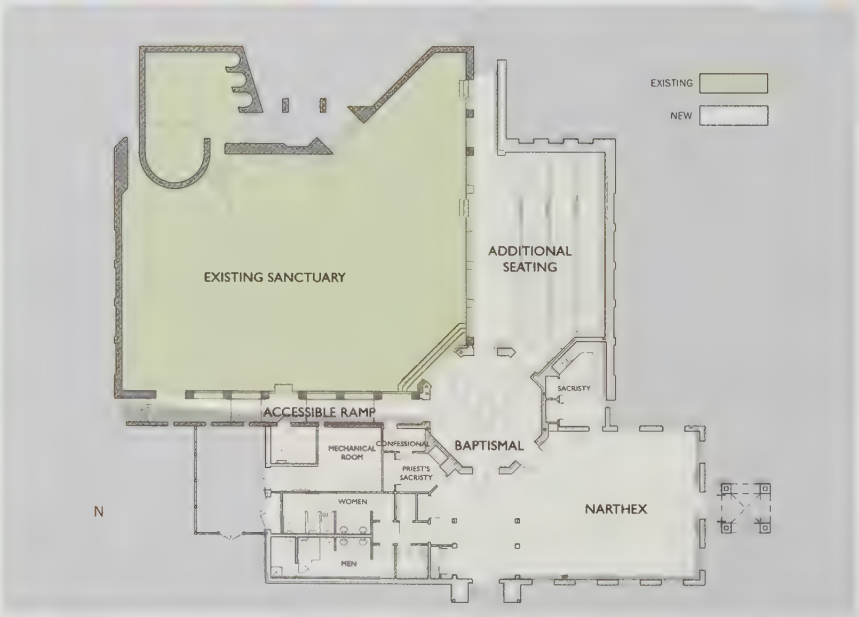
e existing sanctuary now has additional seating and access r the disabled.

Photos: Robert Miknat

Narthex leads to the new baptistery, through which the sanctuary is accessible.

New entry from the southwest.

Photo: Robert Mikrut



details. The entry tower's high-pitched roof provides balance to the pulpit's existing high clerestory window, and both aid as orienting devices. This project creates a new entrance into the sanctuary from the parish campus center, and provides updated and expanded facilities. An additional 135 seats extend the nave in one direction, and an added ramp allows improved ADA accessibility to the building. A large narthex provides space for both before- and after-service fellowship, and for other church functions during the week.

Replacing the previous baptismal font, which was separated from the congregation, the new font is central to and visible from all areas of the nave. Entering and exiting the nave through this space symbolizes the believer's entry into the body of Christ in baptism and his or her exit from this life into His presence. The open baptismal becomes the center of the building and the new entry to the nave; it houses a custom-fabricated font, with cast aluminum grilles covering the baptismal pool.

The addition uses the church's original material palette, and matches exterior and interior detailing to create a seamless transition between old and new. The interior renovations add much-needed openness and daylight into the sanctuary. In keeping with the original design, the addition brings little direct light into the existing nave but does allow filtered daylight from the deeply recessed windows in the extended seating area. The discreet interior experience reinforces the original design strengths through the restraint of architectural detailing and richness of materials.

Theme Issue:
The Shape of Memory

A special issue on the use of memory in religious art and architecture, which memorializes loved ones, history, congregation members, clergy, and the life of the community of faith. Faith & Form invites submissions of art and architecture that helps us to remember.

Please send inquiries and materials to the editor at: mcrosbie@faithandform.com

ABOUT FACE

odel of the rooftop addition to the synagogue.

The addition is expressed on the rooftop as a colonnaded form.

By Robert Bianco, AIA

search for a new architectural identity is an enlightening and enriching process. r Rodeph Sholom, that process revealed a complex story about where congregation members had been, who they had become, and where ey were going. The congregation, founded in 1842 in New York's wer East Side, had gone through several reinventions over its long story. At the turn of the 20th century, Rodeph joined the Reform ovement and by 1930, when it moved to its current home, it had come one of the foremost Reform congregations in the area. At the rn of the last century our firm, PKSB, was brought on board to assist congregation in building a new space that would reflect the current ues of the community.

As the congregation expanded over the years, its members wanted more intimate venue for services that would supplement its main sanctuary. As is the case so often in New York, the only direction to grow was up. The result is a rooftop chapel.

The congregation's new building effort seemed at first to be a break from tradition. However, as the process unfolded, the design team discovered that older traditions were becoming more and more important to the community. In the late 1920s, when the congregation was building its new home, it made a decidedly defiant choice to orient the sanctuary to face west rather than to the traditional east. In 1930, the building was completed and the congregation settled into its current home. The main sanctuary, designed by architect Charles B. Meyers, is a beautiful mix of Moorish, Gothic, and Byzantine Revival styles. The space is rather formal by today's standards, yet in the 1930s it stood as a radical statement against tradition. Literally turning its back on the Holy Land, the new sanctuary established Rodeph as a progressive congregation with new ideas and new approaches to the Jewish faith.

However, when planning for the congregation's newest worship space, facing east was an absolute necessity. Challenging the norm was no

bert Bianco, a graduate of the Rhode Island School of Design, is an architect PKSB in New York City. He has contributed to the design and construction of ious sacred spaces throughout the country.

Photos: Paul Warchol

Above: Overview of the rooftop worship space.

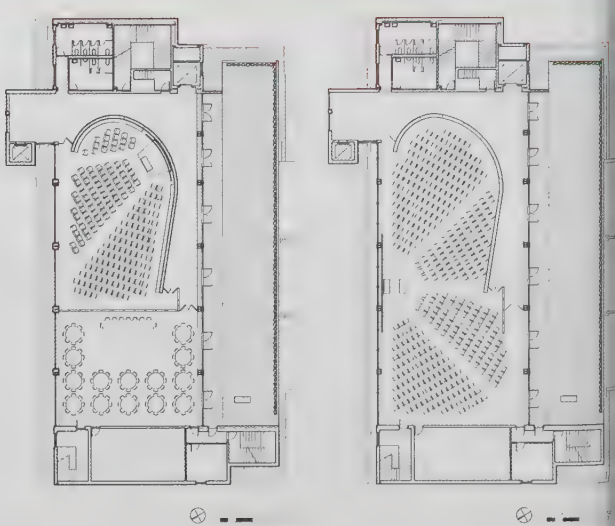
Right: Detail of the ark in its open state.

longer a radical idea. On the contrary, looking to older Jewish traditions was a new approach that had not been considered in quite some time.

PKSB's design combines a refined, Modern style with traditional religious and historic elements. The new chapel is surrounded by a high, curved wall. Simple and sleek in its detailing, the wall's design makes a subtle reference to the irregularity and grand scale of the ancient Wailing Wall in Jerusalem. At the center of the chapel is a movable ark. PKSB collaborated with Laurie Gross Studios on the design of the ark, which is a new interpretation of an older tradition. In recent years, ark design has tended toward the abstracted and simplified. This design harks back to an earlier time when large iron gates shrouded the torahs, and the process of opening the ark was just as ceremonial as reading from it. A sculptural eternal light hangs in front of the ark gates. Designed by a member of the congregation, the neir tamid sparkles in orangey-red blown glass that is a contemporary reference to the biblical burning bush.

All of these figurative elements come together against a simple, Modern, and serene backdrop. Elegantly proportioned windows line the corridor separating the worship space from the roof terrace. The chapel opens directly to the adjacent multipurpose room by way of moveable partitions. Both the chapel and the multipurpose room open onto the new roof garden. With city and park views, the terrace provides a unique outdoor space for religious and life cycle celebrations.

The location of the building's two major worship spaces—one in a light, lofty structure at the top and the other firmly rooted in the austere stone base at the bottom—makes them natural counterpoints to each other. Each space represents a different approach to a shared set of values and explores varying viewpoints on faith, history, and community. Together, the old and the new sanctuaries tell a rich story about the synagogue's past, present, and future.



Floor plans show how the rooftop worship space can be changed depending on the space's use.

Focal Point

By James VanderMolen and Sarah Hall

The new chapel space completely transforms the old, providing better scale for small group worship and performance.

Photo: Jason Reiffer / jrpstudio

In our design for renovations to the John R. Mulder Memorial Chapel at Western Theological Seminary in Holland, ichigan, we did not start with a blank piece paper. Not only did the existing chapel have ood bones"—solid infrastructure, historic sign elements, a magnificent organ—but e committee had thoroughly researched and quently expressed their reflections on the eological importance of spaces for worship d on their vision for a transformation of the apel that would integrate the functional, the dagogical, and the transcendent.

Western Theological Seminary, affiliated th the Reformed Church in America, offers graduate degrees in theology and ministry to approximately 230 full- and part-time students. Mulder Chapel was built in the Colonial style as part of the current seminary building in the mid-1950s, with a traditional rectangular nave flanked by arched windows, a recessed raised chancel, and a rear balcony. Aside from the installation of a custom-built Van Daalen pipe organ in 1995, the chapel has changed little in subsequent years.

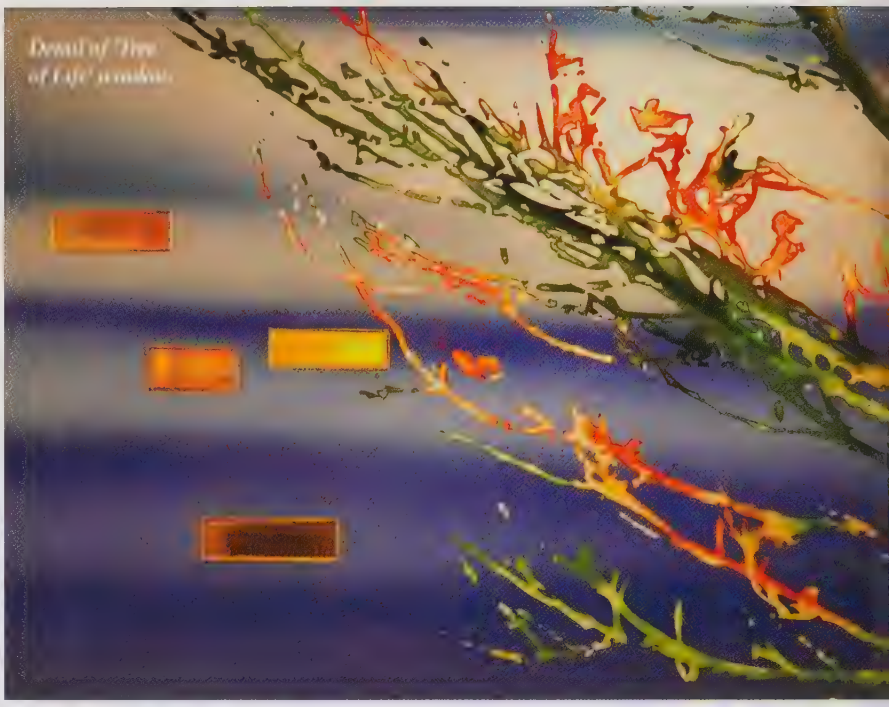
Re-Imagining the Chapel

The chapel is used primarily for daily worship services conducted by seminary students as part of their training in exploring fresh ideas in worship planning. Secondary uses include weddings, funerals, organ and chamber recitals, and lectures. Increasingly, the effectiveness of the chapel in meeting the needs of both worship and learning was in question. The traditional arrangement of fixed pews facing a raised chancel limited flexibility for innovation. Moreover, there was a vexing circulation bottleneck: while the traditional entry portico and narthex faced a pedestrian lawn on the north, primary access to the chapel for students, staff, and visitors was from the seminary's central corridor through a single narrow door just to the side of the chancel, providing little in the way of preparatory reflection or gathering.

To address these concerns, reflect changes in worship practice, and prepare students to adapt to disparate settings in their future locations, the seminary's desires were simple and clear: relocate the focal point of the space from the chancel to the center of the nave and replace fixed pews with flexible seating to foster a sense of gathering and allow multiple locations for presiders and worshipers; provide up-to-date audio/visual and lighting technology along with outstanding natural acoustics for any possible seating configuration, along with user-friendly controls for mostly

es VanderMolen, AIA, an architect, is the sident of Elevate Studio in Grand Rapids, chigan, (elevatestudio.net), specialists in worship ironments, liturgical furnishings, and artwork. ah Hall is a Toronto-based, internationally gnized artist known for her artistic explorations for pioneering new glass techniques.

Detail of 'Gifts of Grace' window, which creates a depth of space while color bands the contour of the new chapel space.



Detail of 'Tree of Life' window.

Photos: Jason Reffner, rtistudio

Detail of 'Jacob's Ladder' window.

untrained and infrequent users; and create a legacy project that would radically update the worship environment while respecting its heritage.

The design team led the chapel committee through a visioning process that explored the team members' sensibilities about spatial definition and enclosure (both natural and built), patterns of human gathering, styles of worship activities, and forms of worship environments. Participants viewed and discussed a varied series of iconic images selected to elicit a wide range of responses. The design solution represents a poetic response to the consensus that emerged from the resulting discussions.

A New Intervention

Upon seeing the chapel, reading the faculty's reflections on theological space, and listening to the aspirations of the committee, we were struck by the images of the ceiling opening up to create a luminous vertical axis and of the chapel walls inflecting toward the light in a spatial embrace. We also understood early on that the power of the design would reside in a strong relationship between what the original chapel had been and what the new intervention would bring. To completely obscure the original details would be to disrupt the continuum of memory and meaning elicited by the chapel in the hearts and minds of many current students and alumni. We determined to make of our design a sort of ongoing dialogue between the old and the new in which both had something beautiful to say. That sense of transformation as redemption rather than replacement drove the design process.

To the east of the nave, the new glass entry and narthex expand from the existing central corridor, with the old entrance hall converted to a prayer room accessible directly from the chapel. In the chapel itself, a refined arcaded enclosure made of maple, cherry, and plaster was inserted within the walls of the existing nave, inflecting toward the new central focal point to create an elliptical space. The new walls barely touch the existing colonial details, which are abstracted and echoed in the form and profile of the gently curving arcade, establishing a dialog between old and new. The arched niches of the arcade extrude the shape of the existing round-top windows along shifting axes, channeling exterior light toward the center, while panes of art glass bridging the niches mitigate the effects of glare and articulate themes of creation and redemption.

A floating, highly detailed, and technology-rich wood ceiling subtly integrates sound, lighting, and projection equipment, concealed in wood-paneled folds and recesses. Pulling free from the perimeter enclosure, the radial ceiling frames a coved, illuminated oculus, allowing glimpses of the original barrel-vaulted ceiling, reinforcing the new central focus of the space, and opening the space vertically to admit the "theophanic presence" of the Divine. Additional circular ceiling clouds above a musicians' apse on one end and under the existing pipe organ on the other set up an antiphonal relationship between traditional and contemporary instrumentation and enhance the natural acoustics. The

Chapel plan creates defined zones within the existing space, which previously was a traditional interior.

ircular forms of the oculus and the ceiling clouds are shadowed in he flooring, subtly defining liturgical zones and providing hard, reflec- ve surfaces where they are needed. New liturgical furnishings further xplore the shapes and forms introduced in the architectural elements, esponding to the more intimate scale with a varied and tactile quality.

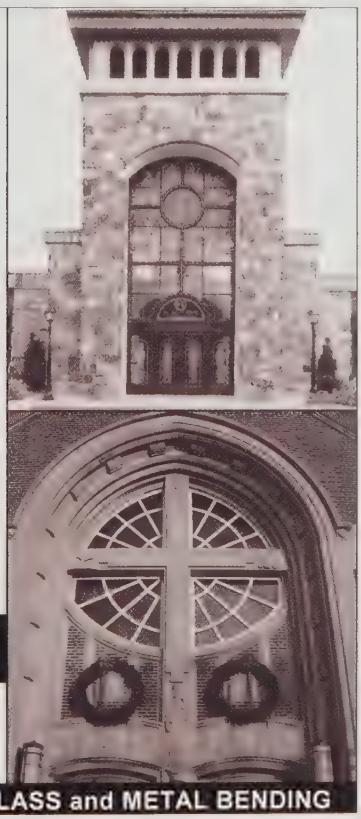
rt Glass

Art glass incorporated into the renovated chapel helps unify the patial experience. Themes were chosen for narthex and prayer room indows: "The Tree of Life" and "The City of God." However, when sked what was desired for the chapel windows someone on the com- ittee smiled and said: "We want everything." Thus the chapel windows' heme, "Gifts of Grace," was born.

The committee offered ideas about inspiration, exploration, and the continuum of memory, making it clear that the artwork for the new chapel was meant to inspire spiritual meditation and to generate discussion, not copy well-known images. The idea that resonated the most was "continuum of memory," which opened the door for symbols and visual impressions to be imprinted in the glass. The window designs draw on the strong connections between the seminary, human and religious history, the local community, and the surrounding landscape. They include local imagery: Lake Michigan, trees by the lake, sand dunes, and even the town plan of Holland. As part of its exploration of the continuum of memory the windows include subtle impressions from the past, created by pressing historically and spiritually significant shapes and symbols into the plaster bed that supported the glass when it was shaped and fired in the kilns. These shapes include the symbols of Alpha and Omega, a key, symbols of the Passion, grapes, wheat, a star, a fish, a shape symbolizing the "Hand of God," and many others.

Conclusion

Since the first service in the newly renovated chapel last December, the innovations have transformed not only a venerable yet limiting space, but also the daily experiences of the seminary students and staff. As committee member and Assistant Professor of Preaching and Worship Arts Ron Rienstra observes, "The space itself demands that we make the central things of worship central. As the students connect praise, proclamation, and prayer to the symbolic elements of the faith that point to Jesus … the students and the congregation are reminded why we gather in the first place."



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NEW LIGHT, OLD LIGHT IN AMERICAN SACRED SPACE

By Viggo Rambusch

Creation of the environment in a house of worship has changed greatly over American history, particularly in the way spaces generate and receive light, both natural and artificial, and how interior surfaces react to light—for instance, our perception of color.

An effective lighting environment should support both liturgical action and communal worship experience. Devotional prayer, which is personal, interior, and noncommunal, can be supported by a proper lighting environment in varying degrees. The more suitable the environment, the stronger can be the support. The environment does not create the liturgy or the interior devotion but it does support it.

Music and visual experience are the greatest creators of a religious atmosphere. All our experience and knowledge come to us through our five senses. Hearing and seeing are the two senses most important relative to our worship experience.

The chart shown here comprises three sections: (1) the way daylight, often tempered by stained glass, entered sacred space over a span of more than 300 years, (2) the generation of artificial light over the same period, (3) the surface colors and textures that the light affected over this same period. The chart is further divided into nine architectural eras.

In Section 1 we see that the bright, luminous white Puritan environment of the 1600s gradually became darker and more muted until we had the "dim religious light" of the Victorian era as seen in interiors with Louis Comfort Tiffany's and John LaFarge's opalescent stained glass windows, which were in effect "glowing holy pictures" in the years 1890 to 1900. At the same time, the ceilings and walls of the Victorian Era were painted darker colors, such as aubergine (eggplant). After the Victorian era, starting with stained glass artist Charles Connick's work, 1900 to 1915, a corner was turned, and stained glass windows began to admit more light into the interior.

After World War I, when the duty on European glass increased and American glass

Viggo Rambusch is the honorary chairman and senior project manager at the Rambusch Company. He is a professional member of the American Society of Interior Designers and a Fellow of the Illuminating Engineering Society.

Era	Arch Style	Glass Window Description	Transmittance (average)*	Artificial Light Source	Avg. Light Level (fc = footcandles)	Interior Colors	Reflectance (average)****
[illegible]	[illegible]	Clear reamy glass in small panels, mullions & muntins — wood sashes — daylight transmitted, sometimes cut from bullseye glass	35-50%	Candles	Daylight Night – 1 fc	White	70%
[illegible]	Colonial	More, and larger panels of clear glass in wood sashes	35-50%	Groupings of candles in holders and sconces	Daylight Night – 2 fc	Tones of light colors	60%
[illegible]	Greek Revival	Stenciled glass — decorative patterns; simple figures & scenes from Bible stories— wood frames/ lead cames — much imported glass	16-20%	Whale oil, argon lamps	Daylight Night – 2-3 fc	Some true colors – red, blue – dense	40%
[illegible]	Early Victorian	Richer colors, borders, more figures — lead cames — much imported glass, Gothic medallions	6-8%	Gas light from coal	2-3 fc	Getting darker	30%
[illegible]	Late Victorian	LaFarge & Tiffany — heavy colors & grisaille — lead cames — plating	1-6%	Clear carbon filament lamps	2-4 fc	Dark – aubergine	10%
[illegible]	Gothic Revival	Connick — small pieces of glass — lead cames — much imported glass	3-8%	Tungsten filament, clear, incandescent	3-4 fc	Getting lighter	40%
[illegible]	International Style	Reduced or no grisaille, clear glass, sometimes entire walls of glass	30-50%	Frosted higher voltage incandescent	4-8 fc	Off-white	60%
[illegible]	Contemporary	Larger pieces of colored glass; abstract designs / Dalle de Verre	15-50%	Tungsten halogen	30-40 fc***	Natural materials – wood, brick	50%
2012	Present Day	Restoration, use of protective glass, wide range of designs	Various**	Compact flourescent; color-corrected MH	12-20 fc*** fc reduction required by green legislation	Light colors	60%

* Average % of outside light admitted by stained glass to interior worship space, survey February 23, 2011 by Tanteri and Rambusch

** Less 12% for clear glass projection

*** Illuminating Engineering Society of North America recommendations; 2012 reflects new green energy recommendations

**** Munsell Color Value Reflectancies

Viggo Rambusch, APTNA Lecture 2/3/12
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Enhanced lighting in the chapel's choir.
Photo: Insulinde/flickr

studios again came into their own, windows in houses of worship became brighter and brighter. However, there was an interruption in this movement toward brighter interiors with the popularity of Dalle de Verre, chipped glass windows set in concrete/epoxy that created darker interiors for a while. Today, there is a wide range of styles.

Section 2 covers the generation of artificial light from candle flames, then whale-oil flames, until the invention of the electric light. During the 1890s, Thomas Edison developed the incandescent lamp to replace gas-jet flames as the prevalent source of light. This invention was concurrent with Tiffany's interest in developing church lighting fixtures. Tiffany created enclosing glassware for light bulbs. These forms drew strongly from his first love: stained glass windows. In his fixtures he also incorporated polished brassware, which picks up light and reflects it; and he used polished prisms to reflect and diffuse light. His early fixtures, such as those at the Seventh Regiment Armory in New York City, drew from the existing gas-light forms. In the 1890s, Tiffany was able to complete his vision with beautiful hanging glass compositions. As with his opalescent windows, they allowed very little actual light to come through, providing only soft light; nonetheless, they were handsome arrangements, glowing in a darkened space.

Section 3 illustrates the reflectivity of interior finishes during nine different eras. The finish, of course, affects the luminosity of the religious environment and the psychological atmosphere created for public worship or private devotion. The inter-relationships have always been important and it is necessary to understand them and work with them to create the best religious settings.

Unmentioned in these reviews of daylight being admitted into the worship space, the artificial light emanating from the lighting fixtures, and the concurrent reflectivity of the various surfaces, is that wonderful instrument, the human eye. Its lens opens and closes depending on the amount of light available and on whatever glare is in the sight line. We can read in bright moonlight—a quarter of one foot-candle—after the eye has had a chance to adjust.

Also, we know that bright light, 40 foot-candles for instance, makes us keener, more alert, more intense, as the lens of the eye contracts to adjust to the bright light. Conversely, a low level of light relaxes the eye and the body as the lens widens so we can see in the lower level of light. The higher level of light is suitable for public, congregational services, singing, processionals, sermons, and liturgies; the lower level is conducive to meditation and private devotion.

Case Study

How can we bring the historic light of various worship environments into harmony with the needs of present congregations? The Sage Chapel at Cornell, designed by the Reverend Charles Babcock, an Episcopal priest and the

Restored fixtures and accent lighting provide a new appreciation of the chapel's polychromed interior.

Photo: eflon/flickr

first architecture professor at Cornell, was completed in 1875. The chapel, at first small, underwent three expansions but the interior environment took on its present character in its 1894 expansion directed by the stained glass artist and interior designer, Charles Lamb.

Hardly any daylight was being admitted into the interior. The only artificial light sources were clear low-wattage carbon filament lamps; the foot-candle reading was just above that of moonlight. The windows were glowing pictures that admitted very little light. The lighting fixtures had been luminous arrangements of polished brass, then dull. The walls, ceilings, and floors were dark, with dark wood, furniture, floor tiles, and deep fabric colors. Walls were painted deep saturated colors. Live candle flames were bright and sparkling.

In the early 1990s, a study was made to bring light up to present-day standards without damaging the architectural character of the 1894 environment. A flexible system was created using small halogen units. Small downlights were tucked into the wooden truss system finished to match the woodwork to provide congregational and chancel reading light and illumination for processions, liturgies, and performances.

Accent lighting was added to highlight selected vertical surfaces, again tucked behind the wooden truss system and finished to match the woodwork.

A third component, indirect ambient architectural lighting, was developed using miniature halogen uplights built into a compatible expansion of the existing capitals and corbels to totally hide these units.

The fourth component, decorative fixtures, incorporates Charles Lamb's chandeliers from the period when light was at its lowest, i.e., darkest point. His lighting fixtures in Sage incorporate polished metal spheres and polished chain. These fixtures have been restored to their original condition: cleaned and polished so as to pick up and reflect light. The 120-year-old brass had oxidized and turned black. Also, unfortunately, in many cases strong-wattage lamps that created glare had been used in these fixtures, so the subtle glass illumination was lost. We renovated seven century-old chandeliers and returned their light output to the original low level to eliminate glare. The chandeliers can again be enjoyed in all their beauty.

The need for present-day levels of reading light in the pews, accent light in the chancel, and architectural light on the timbered ceiling is provided by small, hidden, optical instruments. These halogen units are activated by an electronic dimmer with settings for meditation, small services, major liturgies, etc. Because the funding was provided by the Music Department, scenes were created for concerts by the 180-member choir in the rear near the organ, small chamber music concerts in the front of the main aisle, and piano or vocal solos.

We have come full circle today from the bright religious environment of 300 years ago. Congregants expect to see in their religious buildings the same type of lighting they are experiencing in other spaces. Where does that leave the beautiful Tiffany worship spaces? Today small, more or less hidden, engineered lighting devices can provide needed light levels for reading and seeing during a religious service, so the Tiffany fixtures can be lamped as they were for decorative lighting in the 1890s: they can be the sole source of light when there is no ongoing service, such as during visiting hours and at times of private devotion.

The proposal to re-light Sage Chapel provoked fears that the religious atmosphere of the space would be lost. Reverend Robert Johnson, former director of Cornell United Religious Work, put it best when he said: "What so many feared was that the atmosphere of 'mystery' and the numinous would be lost by the addition of such a complete range of lighting possibilities. To the contrary, the project enhanced that sense and provided new accents by which the beauty of the ceiling decorations and mosaics could be seen afresh."

"By the addition of such a complete range of possibilities, so many feared the atmosphere of mystery and numinous would be lost. To the contrary, the project enhanced that sense, and provided new accents by which the beauty of the ceiling decorations and mosaics could be seen afresh."

Rev. Robert L. Johnson, director of Cornell United Religious Work

Sage Chapel on the Cornell University campus in Ithaca, NY.
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The new design establishes a presence for the church on the street, creating a sense of mystery.

light touch

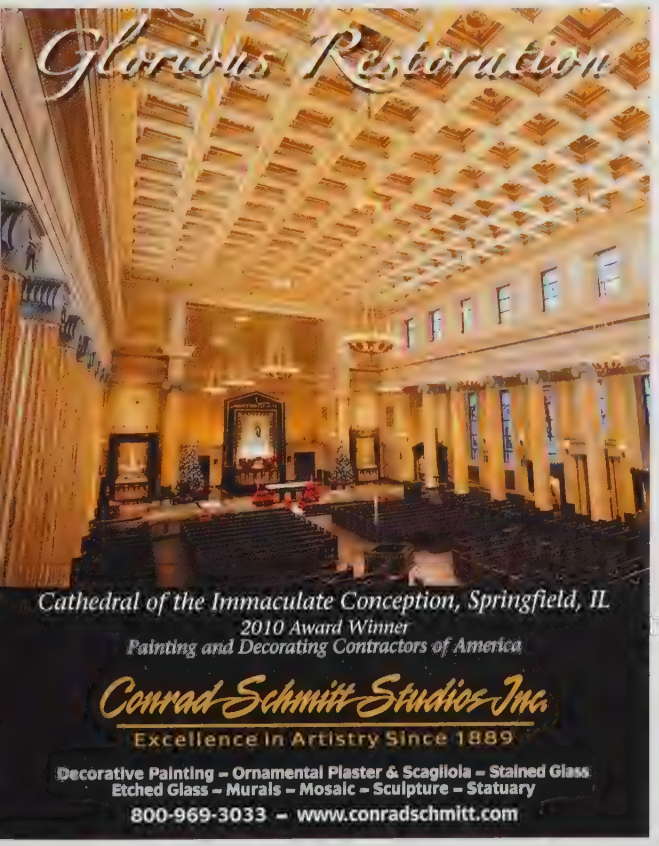
First Presbyterian Church of Burbank, California, is a common story of an old church, untouched for years and tired. We took the old dark box and introduced window and skylight punctures, allowing natural light into the space. The stained-glass windows were traditional dark glass, so along with the introduction of natural light we kept everything white inside to allow the colored rays from the stained glass to bounce around the space. The old sanctuary had a long center aisle; the new design brought the chancel forward and people closer to the worship team, all now wrapped around a new off-centered chancel. The offset chancel allows focus on the liturgical elements while creating a balanced platform for the music team and a shorter diagonal main aisle. We were challenged by the existing concrete chancel steps and platform, so we simply added to what was there and brought the design forward. We also increased the size of the balcony to bring its seats closer to the worship team. A new larger narthex was infilled under the existing balcony. A new door and a walkway on the balcony level were added to provide ADA access from the new elevator that services all the buildings in one central location.

On its exterior street side the existing church had two tower bases that looked incomplete—as if an intended tower had never been built—so we completed it by adding a lightweight perforated copper screen, providing a contemporary feel on the street corner, above a new prayer chapel and on top of the new elevator tower that was pulled back into the courtyard. A skylight roof above the new prayer chapel will have colored LEDs lighting the opaque skylight. The colors will change with the liturgical season, and can be seen by the community glowing behind the perforated copper tower. We dug out the interior courtyard space to expose the basement to natural light and to connect it to the courtyard by external stairs and elevators. The newly created space will be home to the youth program. The basement-level courtyard, the new main-level courtyard, and the new upper-level bridge off the elevator tower create a dynamic three-level space where everyone is connected and part of one large group, rather than confined by closed entries and internal corridors. The new configuration will look very active to the community and will be inviting and non-threatening to visitors. Circulation is clear and says "Welcome."

David Keitel is the Senior Associate with the San Diego-based firm Domusstudio Architecture, which has completed over 200 church projects throughout southern California over the past 26 years (domusstudio.com).

Above: *The design for the new sanctuary interior shifts the center aisle and plays against the orthogonal geometry of the space.*

Left: *Tired interior before renovation design*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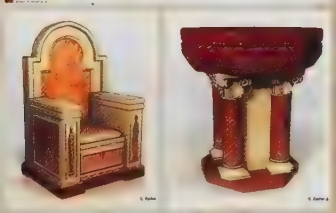

Murals depicting the life of St. James Crucifix and Liturgical Furniture

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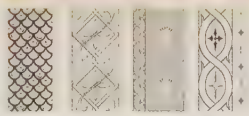

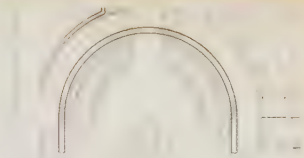

ST. JAMES CATHEDRAL

All new liturgical furniture was sculpted from four varieties of polished Italian marble in a rich crimson hue to symbolize the blood of Christ, and complimented by dulcet tones of rose and mottled beige. The Baptismal Font, Altar, Ambo, Tabernacle and Bishop's chair feature columns incorporated with a shell motif in honor of their namesake, as well as bas relief carvings of St. James, St. Peter and Paul, and the four Evangelists. *Rolf R. Rohn*

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Six Signs of Sacred Landscapes

The Last Word ✶ Dennis A. Winters, ASLA CSLA

Making my way through woods of the Canadian Shield, I come upon billion-year-old primal basement granite rock. On a path navigating an island surrounded by shrub swamp and shallow marsh, I move through a grove of mature hemlock we call "The Cathedral": surely, this grove of beauty and majesty is connected to the sacred fabric of the universe. Attentive to a profoundly mysterious and intimate relationship to something within and around me, I sense luminous familiarity. Surrender and embrace.

Sacred landscapes such as this are revered owing to unique features that appear in natural formations of earth, waters, skies, and the energies emanating from the presence of revered sages who taught and meditated at these spots. They provide a foundation, a crucible of principles for designing places of transaction with spirituality and the everyday corollary.

Qualities of sacred landscapes where spiritual experience becomes tangible as form and space correspond to six increasing degrees of subtlety in both meditation and design procedure. However subjective, these six signs of sacred landscapes are grounded in experience, historical precedence, philosophical view, and spiritual texts.

First, "Favourable Context" refers to selecting the location, a field of generosity. It might be an auspicious site, a place of refuge, nestled in the embrace of landscape that embodies balance and harmony of the universe. Like a universal mandala, it absorbs beneficial life forces and mitigates negative spears.

Second, "Contained" sets a relationship to the personal and social environment through analysis, like house-cleaning. A field of ethical application: a distinct form in space, a distinct space surrounded by form, identifiable qualities and characteristics in distinct contrast to chaotic, nebulous surroundings. Silence cradled by sound, light cradled by night, sanctuary in one's heart.

Unbound wonder and reverence ~
Naked – in silence and the unbearable lightness of space ~
Beauty and spirituality arising together in the same breath ~

Third, "Coherent" provides an organized framework of whole and constituent parts, like arranging the place for meditation, a field of patience. It helps the spiritual journey make sense with clearly defined enclosure, gateway, and paths for directed and focused entry, transition and movement, each in its place. This corresponds to Aristotle's *Definiteness* and Aquinas's *Integrity*.

Fourth, "Composed" is the creatively designed feature, like formulating the meditation, a field of creative resolve. It is an intentional arrangement of form and space in nature's lyrics and architecture's scores to strengthen one's attention, observant to objects, activities, and thoughts binding mind and landscape. It corresponds to Aristotle's *Symmetry* and Aquinas's *Proportion*.

Fifth, "Clarity" illuminates design intent, luminosity in meditation, a field of concentration. It is a simple format pointing to less in order to see more, with unwavering attention to just one thing: summoning control of thought and action. It corresponds to Aristotle's *Order* in *Metaphysics* and *Language* in *Poetics*, Aquinas's *Clarity*, Plotinus's *Charm of Colours*.

Sixth, "Artistic expression of Contemplation" conveys a story in a dialect of practice and spiritual view, a poetic field of wisdom. This is an image of profound wisdom and compassion, abode of divinity, appearance as Mandala, Pure Land, Paradise, Nature, Breath, God, Silence.

Presented with the glory of transcendence,
How will you inhabit this Divine Everyday Space ~

The author, based in Toronto, is a landscape architect with a background in architecture, environmental analysis, and regional land use planning.

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